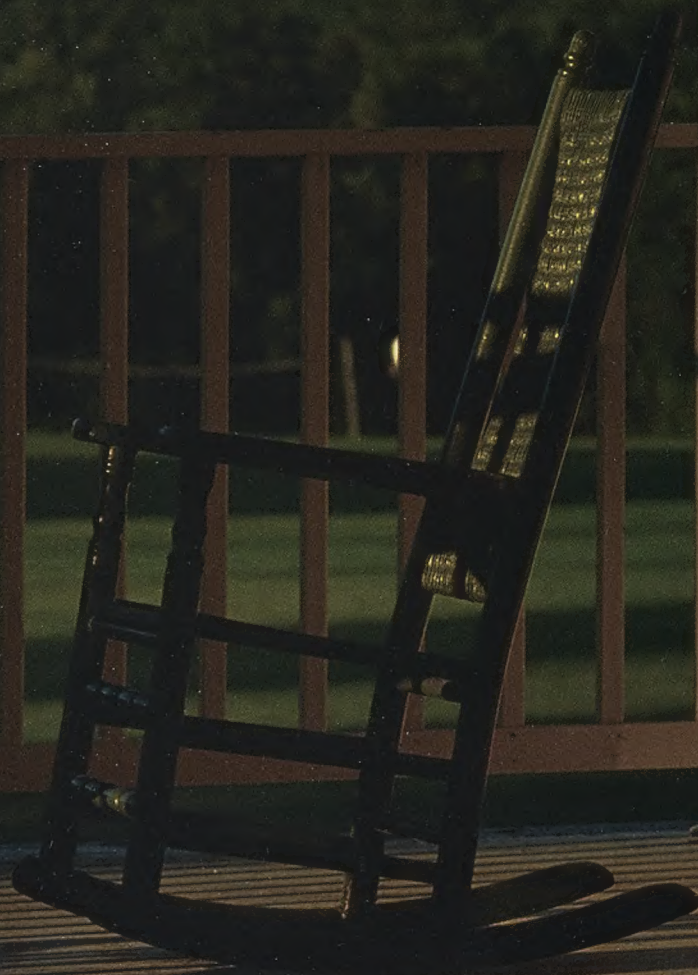


Middlebury College

*Bread Loaf
School of English*

1996 Summer Programs



Administration

JOHN M. McCARDELL, JR., President of Middlebury College

JOHN P. McWILLIAMS, JR., Vice President for Academic Affairs

JAMES H. MADDOX, Director of the Bread Loaf School of English

JOHN V. FLEMING, On-Site Director of Bread Loaf
at Lincoln College, Oxford

TILLY WARNOCK, On-Site Director of Bread Loaf
in New Mexico

Please address correspondence to:

Ms. Elaine Hall

Administrative Associate

Bread Loaf School of English

Middlebury College

Middlebury VT 05753-6131

Telephone:

(802)388-3711, ext. 5418 (through June 17)

(802)388-7945 (June 18–August 10)

Fax: (802)388-0927 (through June 17)

Front cover photograph by Jonathan Blake

Photographs by Erik Borg and Edward Brown

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

This publication was printed on recycled paper.



MIDDLEBURY COLLEGE

Bread Loaf School of English 1996 Summer Programs



The Aim

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its three campuses: the Bread Loaf Mountain campus in Vermont; Lincoln College, Oxford, in the United Kingdom; and the Native American Preparatory School in Rowe, New Mexico. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

The Bread Loaf School of English at Bread Loaf, Vermont June 25–August 11, 1996

Since 1920, the central location for these programs of study has been the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the most distinguished colleges and universities in the United States and the United Kingdom offer courses in literature, literary theory, creative writing, the teaching of writing, and theater; students normally enroll in two three-credit courses each summer. All of these courses benefit

from the on-site presence of the professional Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer. Each year approximately 250 students come from all regions of the United States and several foreign countries to study at the Bread Loaf campus.

The Bread Loaf School of English in Vermont is one of ten summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original Inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last seventy-six years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer with but three exceptions for forty-two years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site near the Bread Loaf campus.

The Bread Loaf School of English at Lincoln College, Oxford June 24–August 4, 1996

The Bread Loaf School of English enrolls about eighty students at Lincoln College, Oxford, each summer. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges.

Each student selects one seminar as a six-credit (two-unit) summer's program. There are usually from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the college with which the tutor is affiliated.

The Bread Loaf School of English at the Native American Preparatory School in Rowe, New Mexico

June 25–August 9, 1996

Bread Loaf will also offer courses in 1996 at its third site, the Native American Preparatory School, Rowe, New Mexico, near Santa Fe. Bread Loaf in New Mexico enrolls approximately seventy students and offers a curriculum similar to those offered in Vermont and at Oxford, but with an appropriate emphasis upon Native American literature, American Hispanic literature, and writing of the Southwest. As in Vermont, students typically enroll in two three-credit courses.

Admission

Admission is on the basis of college transcripts, three letters of recommendation, and a writing sample. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students are accepted for one summer only and must reapply for each subsequent summer of study. Students whose work, in the judgment of the director and of the faculty, is marginal and who may have difficulty completing the degree may be denied readmission. **As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.**

Instructions for Application

New applicants should fill out and return the application form and supporting materials along with a \$40 application fee. Application forms are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf office. The applicant is responsible for asking three teachers with whom he or she has studied or colleagues to serve as references.

The Master of Arts (M.A.) Degree

Candidates must hold a bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete the equivalent of ten units (thirty credits). A grade of B- or better is required in order to receive course credit. The normal summer program of study consists of two courses (two units) at Vermont or New Mexico, or one course (two units) at Oxford. In Vermont and New Mexico, each course meets five hours a week. Exceptional students may, with permission, take a third course for credit at Vermont or New Mexico, or an additional three-credit tutorial at Oxford, after the first summer.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. A student may, in consultation with the director, waive one of the six required courses.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students may concentrate, for example, on a period such as the Renaissance, a genre such as the novel, or a field of study such as American literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Projects. This program of studies is drawn up during the student's first or second summer in the degree program in consultation with the director and appropriate members of the faculty. Of these ten courses, up to three may be electives not directly related to the field of concentration. No thesis is required. Candidates may undertake as many as four Independent Reading Projects during the academic years intervening between Bread Loaf summers and must undertake at least one such project. In the final summer a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. At least one summer must be spent in residence at the School of English in Vermont.

Program in Continuing Graduate Education

The School allows students not seeking a degree to enroll for a summer in a non-degree status in continuing graduate education. Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf and take up to six credits of course work after the completion of three years toward their bachelor's degree. Their courses may be transferred to their home institutions or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

The Program in Theater

Virtually since its beginnings, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Beginning in 1980, Bread Loaf started bringing professional actors to the Vermont campus to assist in the mounting of the summer's major production. The participation of professional actors has increased to the point of there now being a professional company in Vermont each summer, the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing. In past summers, the Ensemble has been central to a major production as well as other, smaller productions. In 1996 we are planning a radical departure from this pattern. Several prominent contemporary playwrights will visit Bread Loaf, and at intervals

throughout the summer both professional actors and actors drawn from the student body will stage scenes from those playwrights' work in progress. The playwrights will hold seminar/discussions open to all members of the Bread Loaf community to discuss their art, to elicit reactions to their current work, and to talk about contemporary American drama.

New plays written by Bread Loaf students are often produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. There are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

NEH Institute: Acts of Collaboration

In 1996, the Bread Loaf School of English will offer at its campus in Vermont a summer institute for twenty secondary school teachers of drama, funded by the National Endowment for the Humanities (NEH). Entitled "Acts of Collaboration: The Way of the Playwright, the Way of the Actor," the institute is designed for teachers who seek to deepen their knowledge both of dramatic literature and of two of the arts of the stage—playwriting and acting.

Participants will receive a full tuition scholarship, room and board on campus, a book allowance, travel expenses, and a stipend of \$250 per week. The courses will be very intensive; they may be audited or taken for graduate credit, but all students are expected to participate fully in class activities.



The cast of a student-directed production of The Second Shepherd's Play

Financial Aid

Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants (at all three Bread Loaf sites) and/or work-aid (in Vermont and New Mexico). The aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Financial Aid Office. Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible after they are received.

In addition, Bread Loaf offers the following scholarships and awards.

DeWitt Wallace-Reader's Digest Fellowships for Rural Teachers. For the fourth year, in 1996, Bread Loaf will offer up to thirty full fellowships for rural teachers from the following states: Alaska, Arizona, Mississippi, New Mexico, South Carolina, and Vermont. Only first-year Bread Loaf students are eligible for these awards. These fellowships, supported by a generous grant from the DeWitt Wallace-Reader's Digest Fund, will cover the costs of tuition, room, board, travel, and books. The DeWitt Wallace-Reader's Digest Fellows form the core of the Bread Loaf Rural Teacher Network. Besides taking a full load of courses at Bread Loaf, the fellows will also plan follow-up projects among their home state groups and among the community of fellows as a whole, and they will receive grants to carry out telecommunications projects over the ensuing academic year. Those receiving DeWitt Wallace-Reader's Digest Fellowships in 1996 will be eligible to reapply for fellowships in their second year at Bread Loaf.

The Educational Foundation of America Fellowships for Arizona and New Mexico Teachers of Native American Students. In 1996, Bread Loaf will offer fellowships to five Arizona and New Mexico teachers who teach in predominantly Native American schools, to attend Bread Loaf in New Mexico. These fellowships, supported by a generous grant from the Educational Foundation of America (EFA), will cover the costs of tuition and books, and provide a grant of \$1,000 for classroom projects during the following academic year; EFA fellows may also apply for financial aid from Middlebury College if their demonstrated financial need exceeds the costs of tuition and books (see section on financial aid above). The EFA fellows will take a full load of courses at Bread Loaf in New Mexico and receive training in telecommunications, and will be invited to become members of the Bread Loaf Rural Teacher Network. Recipients will be eligible to reapply in 1997 and 1998 for fellowships for a second and third summer.

Orion Society Institute. In 1996 Bread Loaf will host an institute, "Literature, Writing, and Nature," sponsored by the Orion Society, publisher of *Orion* magazine. Participants will enroll in a pair of linked courses: a seminar on the literature of place and a workshop for nature writers. Hikes and other outings will complement written

work. The grant will also bring several prominent writers into classes for residencies and support lecture series at Bread Loaf's Vermont and New Mexico campuses. Orion fellows will receive \$2,000 toward the cost of the summer program at Bread Loaf, and a \$500 stipend for use in their own land-based teaching in the following school year. Orion fellows may also apply for additional financial aid from Middlebury College (see section on financial aid above).

To receive more information about any of these special fellowship opportunities (DeWitt Wallace-Reader's Digest, EFA, NEH, and Orion), write to James Maddox, director, at the Bread Loaf School of English office.

Other Information

Independent Reading Projects

With the approval of the director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed Reading Project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the Reading Project is to be undertaken. Each Reading Project culminates in a long essay, a draft of which is presented at the beginning of the summer following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A Reading Project successfully completed is the equivalent of a regular Bread Loaf course. Two Reading Projects in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$1,390 is charged for each Reading Project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the Summer Project and for submitting a coherent and well-conceived prospectus for the summer's work no later than May 1. For M.A. and M.Litt. candidates, the Summer Project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or better; for M.Litt. candidates, the Project must be in the student's area of concentration.

In general, the student is expected to work independently, meeting about an hour every week with his or her advisor. The student and the faculty member together determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Oxford Tutorial Reading Projects

Students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These

tutorial projects receive three hours of credit and should involve approximately the amount of reading and writing contained within a three-hour Bread Loaf course in Vermont or New Mexico. Project proposals must be approved by both the director and a member of the Bread Loaf at Oxford faculty, who will supervise the student's study during the ensuing summer. A Bread Loaf student must be enrolled in one of the regular Bread Loaf at Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,390 will be charged for each tutorial.

Lecture Program and Other Activities

The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and critics such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Sinclair Lewis, Archibald MacLeish, Hillis Miller, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Richard Wilbur, and William Carlos Williams. Similar programs of lectures are held at Oxford and in New Mexico.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

Each week in Vermont, students have the opportunity to see classic or modern films. In Vermont and at Oxford, they are invited to join the Bread Loaf Madrigalists, who give informal performances each summer.

Students at all three campuses give frequent readings from their own writings.

Course Registration

Course choices should be made following the receipt of the official bulletin (but not prior to March 1). Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

In Vermont and New Mexico, students may, with the instructor's permission, audit another course in literature in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf in Vermont. Required texts for each course are available for students. It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. Although it is impossible to advise students of these changes in advance, the bookstore will stock copies of the substituted texts.

Students going to Oxford and to New Mexico are urged to purchase their own copies of the texts to be used.

Library Facilities

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions,

reference books, and reserve shelves for special course assignments.

At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

In New Mexico, students will have access to a core collection of books related to the 1996 courses.

Computer Facilities

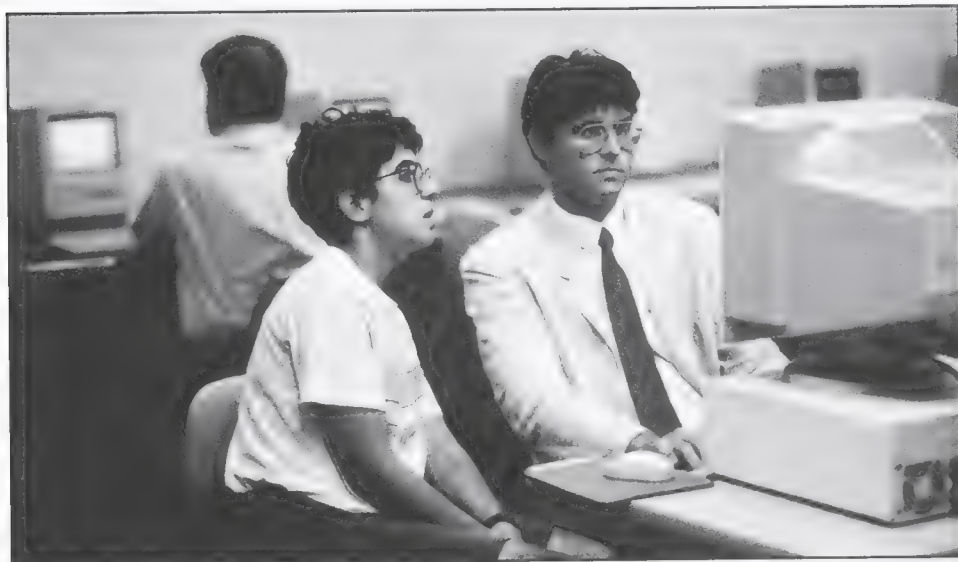
At Bread Loaf in Vermont a student computer center is equipped with Macintosh and IBM computers. Instruction in the use of computers and of various forms of software will be provided. More rudimentary computer facilities will be available both at Oxford and in New Mexico. Bread Loaf encourages students to bring their own computers to Vermont and to New Mexico for their personal use.

BreadNet

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, a national computer network that links up the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers and their classrooms. All Bread Loaf students, faculty, staff, and graduates, after a suitable introduction to BreadNet, are invited to join.

Medical Facilities

At Bread Loaf in Vermont a nurse is in daily attendance, and the College medical director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach. At Oxford and in New Mexico, students with medical needs will be referred to local doctors.



Consultation in the Apple Cellar

Accommodations

Dormitory housing at Bread Loaf is available for students without families accompanying them. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, although the Bread Loaf office provides housing lists. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn; there is also a Snack Bar in the Barn. For a reasonable fee, the School provides a child-care program, Croutons, for students' children.

At Oxford, students have single accommodations, occasionally consisting of living room and bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are also available at Lincoln for students with spouses and apartments for students with families.

In New Mexico, students are lodged in double rooms at the Native American Preparatory School; a limited number of single rooms are available for an additional fee. The Bread Loaf office may be able to give advice to students with families seeking housing. Students living on campus take their meals together at the School.

Transportation

The closest bus stop, serviced by Vermont Transit buses from Montreal, Boston, Albany, and New York City, is in Middlebury, twelve miles from the Bread Loaf campus. The Bread Loaf taxi meets all buses on June 25. A number of airlines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses.

Students going to Oxford will be expected to make their own travel arrangements. In early spring Bread Loaf will send information covering details of preparation for the trip abroad and living at Oxford.

Students going to New Mexico from long distances away will probably do best to fly to Albuquerque and either rent a car for the drive to Rowe or take ground transportation from Albuquerque to Santa Fe. The Bread Loaf in New Mexico staff will assist students in getting from Santa Fe to the Native American Preparatory School. Detailed directions will be sent to all students in the spring.

Recreation

Since the elevation at Bread Loaf in Vermont is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are dances in the Bread Loaf Barn.

The extensive campus offers many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Jogging and hiking trails are everywhere. A beach at Lake Dunmore is twelve miles from the School. At Bread Loaf, there are Johnson Pond and nearby Lake Pleiad.

At Oxford, the School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have sometimes either officially or unofficially taken excursions to locales associated with the courses, such as the Lake District and Ireland.

The Native American Preparatory School is about forty minutes from Santa Fe. In the larger area around Rowe and Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable but not in close proximity to the Native American Preparatory School.

Transcripts

One official transcript from the Bread Loaf School of English will be issued without charge on written request to the director of academic records, Middlebury College. A fee of \$5 is charged for each additional transcript. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the comptroller.

Letters of Reference

Requests for letters of reference should be made to the director of the School, not to former Bread Loaf faculty.

Transfer Credits

Up to six semester-hours may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Even graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

Vermont:	Tuition:	\$2,780
	Board:	1,000
	Room:	<u>390</u>
	Total:	\$4,170

Oxford:	Comprehensive Fee:	\$4,725
----------------	--------------------	---------

New Mexico:	Tuition:	\$2,780
	Room and Board:	<u>1,850</u>
	Total:	\$4,630

The tuition fee includes a fee for an accident insurance policy with limited coverage.

Each applicant who is accepted is required to pay a \$200 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

An additional \$1,390 is charged students who take a third course for credit.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes: 60 percent of tuition plus prorated board

Before the end of second week of classes: 20 percent of tuition plus prorated board

Thereafter: board only, prorated

Bread Loaf Faculty, 1996

Administration:

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Professor of English, George Washington University, and Director of the Bread Loaf School of English.

At Bread Loaf in Vermont:

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University.

Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Assistant Professor of English, University of Virginia.

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Courtney Cazden, A.B., Radcliffe College; M.Ed., University of Illinois; Ed.D., Harvard University. Charles William Eliot Professor Emerita of Education, Harvard Graduate School of Education.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale University. Faculty, New York University and the New School for Social Research.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. William R. Kenan, Jr., Professor of American Literature and Civilization, Middlebury College, and Editor, *New England Review*.

John Elder, B.A., Pomona College; Ph.D., Yale University. Professor of English and Environmental Studies, Middlebury College.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Associate Professor of English, University of Michigan.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English, Clemson University. Coordinator of Bread Loaf's courses in writing and co-director of the Bread Loaf Rural Teacher Network.

Shirley Brice Heath, B.A., Lynchburg College; M.A., Ball State University; Ph.D., Columbia University. Professor of English and Linguistics, Stanford University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Jacques Lezra, B.A., Yale College; M.Phil., Ph.D., Yale University. Assistant Professor of English, University of Wisconsin, Madison.

Andrea A. Lunsford, B.A., M.A., University of Florida; Ph.D., Ohio State University. Distinguished Professor of English and Vice Chair, Ohio State University.

Alan Mokler MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Associate Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble, and Supervisor of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury College. Assistant Professor of Theatre Arts, University of Iowa.

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English, Georgetown University, and Editor, *American Quarterly*.

Carole Oles, B.A., Queens College; M.A., University of California, Berkeley. Associate Professor of English, California State University, Chico.

Robert Pack, B.A., Dartmouth College; M.A., Columbia University. College Professor of English and Creative Writing, Middlebury College.

Jacqueline Jones Royster, B.A., Spelman College; M.A., D.A., University of Michigan. Associate Professor of English, Ohio State University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Dianne F. Sadoff, B.A., M.A., University of Oregon; Ph.D., University of Rochester. Professor of English and Chair of the English Department, University of Southern Maine.

Robert Stepto, B.A., Trinity College (CT); M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., Oxford. Associate Professor of English, University of Wisconsin, Madison.

Michael Wood, B.A., Ph.D., Cambridge University. Charles Barnwell Straut Professor of English, Princeton University.

At Bread Loaf at Lincoln College, Oxford:

Tony Burgess, B.A., King's College, Cambridge; M.A., Ph.D., University of London. Head of English, Institute of Education, University of London.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton University. Professor of Comparative Literature and Fairchild Professor of English, Princeton University, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the 1996 session.

Kate Flint, B.A., M.A., D.Phil., Oxford; M.A., University of London. University Lecturer in Victorian and Modern English Literature, and Fellow of Linacre College, University of Oxford.

Douglas Gray, M.A., F.B.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Jeri Johnson, B.A., Brigham Young; M.A., M.Phil., Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Dennis Kay, B.A., M.A., D.Phil., Oxford. Russell M. Robinson II Distinguished Professor of English, University of North Carolina, Charlotte.

Seamus Perry, M.A., D.Phil., Oxford. Sir Walter Oakeshott Junior Research Fellow in English Literature, Lincoln College, University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Director of Education at the Shakespeare Centre in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. John Hamilton Fulton Professor of the Humanities, Middlebury College; Emeritus Fellow of Worcester College, Oxford; and Senior Advisor for the Bread Loaf School of English at Oxford.

Nigel Wood, B.A., University College, Oxford; M.A., Indiana University; Ph.D., Durham. Lecturer in English and Associate Member of the Shakespeare Institute, University of Birmingham.

Robert Young, M.A., D.Phil., Oxford. Fellow and Tutor in English Literature, Wadham College, Oxford; University Lecturer in the University of Oxford.

At Bread Loaf in New Mexico:

Isobel Armstrong, B.A., Ph.D., University of Leicester. Professor of English, Birkbeck College, University of London.

Michael Armstrong, B.A., B.Phil., Oxford. Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, Georgetown University.

Valerie Smith, B.A., Bates College; M.A., Ph.D., University of Virginia. Professor of English, University of California, Los Angeles.

John Warnock, B.A., Amherst College; B.A., M.A., Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona, and Director of the Bread Loaf School of English in New Mexico for the 1996 session.

Hertha D. Wong, B.A., Maharishi International University; M.A., Ph.D., University of Iowa. Associate Professor of English, University of California, Berkeley.

Courses

At Bread Loaf in Vermont

Group I (Writing and the Teaching of Writing)

4. Writing and Its Places/Ms. Lunsford and Ms. Royster/M-F 11:30-12:30
What is the place of writing—in our schools, our homes and communities, and our culture? This course will work toward articulating a rationale for the teaching of writing that prepares students to enter the arenas of public discourse in informed and skillful ways. Key issues will include the complex relationships among writing, language, learning, and culture; the links between home/community learning and school learning; and the role of systematic observation and thoughtful reflection in all teaching and learning. Some historical and critical readings will be on library reserve. All class members will use BreadNet regularly. A final presentation will be required. (*Open only to students who are attending the Bread Loaf School of English as first-year DeWitt Wallace-Reader's Digest Fellows.*)

Texts: Dixie Goswami and Peter Stillman, *Reclaiming the Classroom* (Heinemann); Beverly Moss, ed., *Literacy across Communities* (Hampton); Victor Villanueva, *Bootstraps: From an American Academic of Color* (NCTE); Harvey Daniels, ed., *Not Only English: Affirming America's Multilingual Heritage* (NCTE); bell hooks, *Teaching to Transgress* (Routledge); Cathy Fleischer, *Composing Teacher Research: A Prosaic History* (State University of New York); Mike Rose, *Possible Lives* (Houghton Mifflin); Andrea Lunsford and Robert Connors, *The St. Martin's Handbook and Guide to Teaching Writing* (St. Martin's); and a packet of readings.

5. Poetry Writing/Ms. Oles/T, F 2-4:30

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of poetic possibilities. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community. Students should plan to meet informally with Ms. Oles on Wednesday, June 26, at 5:00 p.m.

Texts: A. Poulin, Jr., ed., *Contemporary American Poetry* (Houghton Mifflin); Alice Fulton, *Sensual Math* (W. W. Norton); Stanley Kunitz, *Passing Through* (W. W. Norton).

6. Fiction Writing/Mr. Huddle/T, F 2-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Texts: David Huddle, *The Writing Habit* (University Press of New England); Jane Smiley, ed., *The Best American Short Stories, 1995* (Houghton Mifflin).

18. Playwriting/Mr. Clubb/M, W 2-4:30

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.



1995 FACULTY AT BREAD LOAF IN VERMONT

Front row (sitting left to right): Carol MacVey, Robert Stepto, Margery Sabin, Dianne Sadoff, Robert Pack, James Maddox, Carole Oles

Second row (sitting): Jacqueline Jones Royster, Enid Graham, Alan MacVey, Emily Bartels, Dare Clubb

Third row: Anne Scurria, Stephen Berenson, Dan Kirby, Brian McEleney, Jonathan Freedman, Sara Blair, John Fyler, Lucy Maddox, David Huddle, Barry Press, Bruce Viera, Lee Patterson, Janice Carlisle, Peter Medway

142. Writing Out of Doors/Mr. Elder/T, Th 2-4:30

Journal-keeping will be our central practice in this workshop, stimulated by regular outings and informed by study of the landscape around Bread Loaf. Extended essays will be the formal outgrowth of these journals. The workshop's interdisciplinary approach to writing, along with the published anthology produced at the end of the summer, is intended as a model that may prove useful in the participants' own subsequent teaching. (*This course is open only to participants in the Orion Institute.*)

Texts: Charles Johnson, *The Nature of Vermont* (University Press of New England); Annie Dillard, *Teaching a Stone to Talk* (HarperCollins); Barry Lopez, *Crossing Open Ground* (Vintage); Gary Snyder, *Practice of the Wild* (North Point); *Orion Magazine*, Spring 1995 (Special Issue: "The Place Where You Live"); field guides to the birds, flowers, and trees of the Northeast.

156. Writing for Publication: A Seminar/Ms. Lunsford/T, Th 2-4:30

Participants in this seminar will investigate the discourses of publication and the conventions that, often silently, shape them. As we carry out this investigation, each member of the seminar will work intensively on a piece of writing of his or her own (probably, but not necessarily, based on research conducted during a former Bread Loaf session or during the school year). Seminar members should bring pieces of writing that have potential for publication or concrete plans for developing such a piece. Limited to twelve participants.

Texts: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, (MLA, 4th ed.); Gesa Kirsch, *Women Writing the Academy: Audience, Authority, and Transformation* (Southern Illinois University); bell hooks, *Talking Back* (South End); Cathy Fleischer, *Composing Teacher Research: A Prosaic History* (State University of New York); and a packet of supplementary readings.

169. Ethnography for Language and Learning/Ms. Heath/M-F 11:30-12:30

Students will consider how ethnography works for teachers and students as learners and oral and written language users. The focus will be on "making the familiar strange" in order to see underlying patterns of communicating. Across cultures and settings for youth within the United States, contexts for learning to use language will be compared with the uses of reading and writing to learn in schools.

Texts: Jonathan Boyarin, ed., *The Ethnography of Reading* (University of California); E. Kutz, S. Groden, and V. Zamel, *The Discovery of Competence: Teaching and Learning with Diverse Student Writers* (Heinemann/Boynton/Cook); Amy Shuman, *Storytelling Rights: The Uses of Oral and Written Texts by Urban Adolescents* (Cambridge); G. Hillocks, *Teaching Writing as Reflective Practice* (Teachers College); J. S. Loft, *Time to Write: The Influence of Time and Culture on Learning to Write* (SUNY); S. B. Heath, *Ways with Words: Language, Life, and Work in Communities and Classrooms* (Cambridge, new printing in 1996).

177. Voices from Within and Without: Tensions in Writing and Teaching/Ms. Cazden/M-F 8:30-9:30

Writing always involves a tension between meanings from within the mind and the conventional forms expected by readers and teachers. Teaching often involves a tension between voices from within a culture and those from without. Both tensions will be themes of this course—explored through short writing assignments, real and networked discussion, and occasional readers' theater. Students will be evaluated on participation throughout the course, short papers such as interviews (which bring together two voices), and one longer individual or collaborative paper. Before Bread Loaf, students should read *Possible Lives* by Mike Rose, an inspirational journey into school classrooms, including those of some Bread Loaf teachers.

Texts: Mike Rose, *Possible Lives* (Houghton Mifflin; also available through NCTE). On the first theme (writing), the class will use a course packet that includes selections from two Russian scholars, psychologist Lev Vygotsky and literary theorist Mikhail Bakhtin. On the second theme (teaching) we will read: Lisa Delpit, *Other People's Children* (New Press); Vivian Paley, *White Teacher* and *Kwanzaa and Me* (Harvard); and Anna Deavere Smith, *Twilight: Los Angeles* (Anchor).

215. The Essayist Tradition among African American Women/Ms. Royster/M-F 9:30-10:30

This course looks historically at African American women writers of essays. The essays represent a chronological and thematic range of African American women's nonfiction writing from the 1830s to the present. Using analyses that take into account the convergence of race, class, gender, and ethnicity, we will contextualize the ways in which African American women have used this genre within the larger story of their general use of literacy as a sociopolitical tool. Attention will be focused on the essay as genre; literacy as a sociopolitical phenomenon; literacy and language as evidence of intellectualism and leadership. The assumption is that essays have held a central and vibrant place in the lives of African American women and that a careful examination of the "place" extends our understanding of language, particularly written language, rhetorically and aesthetically.

Texts: Beverly Guy-Sheftall, ed., *Words of Fire: An Anthology of African-American Feminist Thought* (The New Press); Paula Giddings, *When and Where I Enter* (Bantam Books).

Group II (English Literature through the Seventeenth Century)

19. **Chaucer**/Mr. Fyler/M-F 9:30-10:30

A study of the major poetry of Geoffrey Chaucer. We will read most of the *Canterbury Tales*, the *Parliament of Fowls*, and *Troilus and Criseyde*.

Texts: *The Riverside Chaucer*, ed. L. D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan); Alcuin Blamires, ed., *Woman Defamed and Woman Defended* (Oxford).

27. **Power and Disguise in Shakespeare**/Ms. Wofford/M-F 9:30-10:30

In this class we will read plays by Shakespeare that are drawn from three different genres—comedy, tragedy, and romance. The class will focus on plays that involve cross-dressing and other kinds of disguise, with an eye to the power, deceit, and self-definition disguise makes possible. Topics for discussion will include recognition and misrecognition; theatricality and falsehood; gender and genre crossing; and the interrogation of differing kinds of power, ambiguity, and selfhood. We will briefly compare the Shakespearean examples with two twentieth-century treatments of these topics.

Texts: William Shakespeare, *As You Like It*, *Twelfth Night*, *All's Well That Ends Well*, *Measure for Measure*, *King Lear*, *The Winter's Tale* (Signet Class editions of the plays are recommended; students may also use the collected Riverside edition, or the New Arden edition; any modern edition of Shakespeare with good notes will be acceptable); David Henry Hwang, *M. Butterfly* (NAL); Tony Kushner, *Angels in America*, Parts 1 and 2 (Theater Communications Group).

28. **Shakespearean Tragedy and the Emergence of Self**/Ms. Bartels/M-F 8:30-9:30

This course will focus on a varied selection of Shakespeare's tragedies—*Romeo and Juliet*, *Titus Andronicus*, *Othello*, *Hamlet*, *Macbeth*, and *Antony and Cleopatra*—and on the ways these plays give definition to the self. During the Renaissance, selfhood was a radically unstable concept, which was competing for the space the "subject" had occupied and replacing the more familiar posture of subjugation with a less certain assertion of individuation. For Shakespeare as for other playwrights of the time, tragedy provided a particularly potent space where these shifting identities could be acted out, examined, deconstructed, and reconstructed. The course will look closely at the ways Shakespeare plays out identity, questioning its bounds and its lack of bounds, its limitations and its promise. We will consider such issues as the relation between interior and exterior terms of being and between subjects and subjectivities; the representation of the "psyche" and psychic aberrations; the differences between self and soul; the privileging of elite over common subjects; the place of interpersonal relations, intimacy, and desire; and the role and regulation of agency in the making of selfhood.

Texts: Any modern, well-annotated editions of the plays will be fine. The following will be ordered for you: *Romeo and Juliet* (New Cambridge); *Titus Andronicus* (Oxford); *Othello* (New Cambridge); *Hamlet* (New Cambridge); *Macbeth* (New Cambridge); *Antony and Cleopatra* (New Cambridge).

102. Virgil, Spenser, and Milton/Ms. Wofford/M-F 11:30-12:30

This course will read a major portion of Spenser's *Faerie Queene* (Books I, III, IV, with selections from II and VI) and all of Milton's *Paradise Lost*, and will attempt to place those works in the context of the classical epic as represented by selections from Virgil's *Aeneid*. We will read and discuss Books 1, 2, 4, 6, and 7 of Virgil's *Aeneid*. Topics for study will include: the relation of epic to tragedy and to allegory; the treatment of women in the epic tradition; epic revisions and contests; the national or political intention of epic (and of these epics in their particular contexts); and the internalization of epic convention. The main focus of the class will be on the interpretation of texts. Students are urged to read the Milton and Virgil in advance, but no advance knowledge of Spenser will be expected. Students are welcome, of course, to read all of *The Aeneid*, though only selections will be discussed in class.

Texts: Virgil, *The Aeneid*, trans. Robert Fitzgerald (Vintage Books: Random House); Milton, *Paradise Lost*, ed. Scott Elledge (Norton Critical Edition); for Spenser either *Edmund Spenser's Poetry*, eds. Hugh Maclean and Anne Lake Prescott (Norton Critical Edition, 3rd ed.) or *The Faerie Queene*, ed. A. C. Hamilton (Longman; this edition, unlike the Norton Critical Edition, contains the whole poem). Recommended reading: Ovid, *Metamorphoses*, trans. and ed. A. D. Melville (Oxford World Classics). Students will find it useful to have access to Ovid for reading Spenser and Milton.

Group III (English Literature since the Seventeenth Century)

34. Nineteenth-Century Narrative/Ms. Sadoff/M-F 11:30-12:30

In this course, we will read classic texts closely and examine the ways nineteenth-century narrative participated in the production of a modern subjectivity. We'll ask how narrative theory helps us understand the ways narrative constructs the subject; we'll examine how the emerging discourses of medicine, psychology, and sexology created and deployed sexuality, gender, and sexual difference; we'll hypothesize how readers' responses function to produce identification, empathy, and desire; we'll speculate about the ways modes of literary production and canonization superintend possible subjectivities; and finally, we'll consider contemporary problems in the reading of nineteenth-century narrative from theoretical, psychoanalytic, feminist, and new-historicist perspectives.

Texts: Emily Brontë, *Wuthering Heights* (Bedford Books of St. Martin's Press); Charlotte Brontë, *Villette* (Penguin); Mary Shelley, *Frankenstein* (Bedford Books of St. Martin's Press); Charles Dickens, *Oliver Twist* (any edition); George Eliot, *Silas Marner* (Signet NAL); Wilkie Collins, *The Woman in White* (Penguin); Thomas Hardy, *Tess*

of the *d'Urbervilles* (NAL-Dutton). Photocopied readings of theory will be available in a course pack.

82. Some Late Victorian Fictions (or, Four Very Long Books in Six Weeks)/Mr. Freedman/M-F 10:30-11:30

In this course, we'll be looking at some of the most crucial fictions of the Victorian era—the market, the Empire, gendered identity, and “the Jew”—as they get instantiated, performed, critiqued, and reanimated in four very long, very complex, and quite fascinating novels. We'll think of these texts as both culturally powerful and culturally critical, imaginatively self-sufficient and socially typical. Although no prior knowledge of Victorian culture is assumed, a desire to read a great deal in a short time will be taken for granted, and exploited to the hilt. I'll also ask students to keep a journal of responses to the reading and to write two papers, one shorter, one longer.

Texts: Charles Dickens, *Our Mutual Friend* (Penguin); Anthony Trollope, *The Way We Live Now* (Penguin); George Eliot, *Daniel Deronda* (Penguin); Henry James, *The Golden Bowl* (Penguin).

98. Literary Modernism, 1900-1945/Mr. Lezra/M-F 10:30-11:30

This course examines the forms and ideologies of literary modernism in British and some Continental and American narrative, drama, and selected lyrics before the Second World War. Special attention will be given to critiques of realism (psychologizing, political, aesthetic) in the works, to their redefinitions of literary and empirical history, to their strategies for linking the representation of desire to aesthetic production, and to their rhetorical construction and questioning of notions of empire. Please make every effort to read the texts before the summer session. This is especially true of *Ulysses*; consult any or all of the standard references (Gilbert, Ellmann, Tindall, or Blamires) as you go along in order to get a good schematic sense of the novel, as our discussions will tend to focus on a few chapters.

Texts: Joseph Conrad, *Lord Jim* (Penguin); D. H. Lawrence, *Women in Love* (Penguin); E. M. Forster, *Howards End* (Vintage); T. S. Eliot, *The Waste Land and Other Poems* (Harcourt Brace); Samuel Beckett, *Endgame* (Grove); Luigi Pirandello, *Six Characters in Search of an Author* (any available edition); James Joyce, *Ulysses* (Vintage); Virginia Woolf, *To the Lighthouse* (Harcourt Brace); Bertolt Brecht, *The Three-Penny Opera* (any available edition); Djuna Barnes, *Nightwood* (New Directions).

109. Fiction of Empire and the Breakup of Empire/Ms. Sabin/T, Th 2-4:30

Through close study of selected Victorian and modern texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction in English. Novels and short stories will be considered in relation to a variety of critical and theoretical controversies in current postcolonial studies. We will discuss the participation of the English novel in the construction and also the critique of imperialism, and the

ambiguous status of the English language itself in the turn against the colonialist mentality in literature. (This course moves fast, especially at the beginning, when there is a significant amount of secondary reading. It will be advantageous to arrive having recently read at least *Jane Eyre* and *The Moonstone*. If your time and access to a library permit, read also the opening section of Edward Said's *Culture and Imperialism*. Specific assignments in critical readings will accompany the primary texts during the course.)

Texts: Charlotte Brontë, *Jane Eyre* (Penguin); Wilkie Collins, *The Moonstone* (Penguin); Rudyard Kipling, selected stories from *Short Stories*, vols. 1 and 2 (Penguin), *Kim* (Penguin); Joseph Conrad, *Heart of Darkness* (Norton Critical edition); E. M. Forster, *A Passage to India* (Harbrace); V. S. Naipaul, *A Bend in the River* (Random); Nadine Gordimer, selections from *Selected Stories* (Penguin); Chinua Achebe, *Things Fall Apart* (Fawcett); Salman Rushdie, *Midnight's Children* (Penguin).

146. Women and Cultures of Modernism/Ms. Blair/M-F 9:30-10:30

This course will focus on the emergence of women writers in three distinct spheres of literary culture, and of "English" as a cultural project, between 1910 and 1940: Anglo-American modernism, the Harlem Renaissance, and the expatriate avant-garde. Across this terrain, we'll map the strategies employed by very differently situated women writers to negotiate changing notions of the cultural offices of literature, and differing audiences and readerships. Focusing on Virginia Woolf, Zora Neale Hurston, and Gertrude Stein, we'll consider their idiosyncratic cultural styles and the contexts of their performances, including the life of such journals as *Broom*, *transition*, *The Criterion*, and *Fire!!*, and the manifestos and deliberations of such Bloomsbury groupers, "Niggerati," and avant-gardists as E. M. Forster, T. S. Eliot, W. E. B. Du Bois, Ernest Hemingway, and Carl Van Vechten. Some definitive questions for our work: What kinds of claims are being made for literature as a cultural activity? How do women writers negotiate the specific contexts of English, and toward what ends? How does such a reading of their performances inform our understanding of literature as a cultural act?

Texts: Virginia Woolf: *The Complete Shorter Fiction of Virginia Woolf*, ed. Susan Dick (Harcourt Brace Jovanovich), *Three Guineas* (Penguin), *Between the Acts* (Oxford); Zora Neale Hurston: *I Love Myself When I Am Laughing . . . And Then Again When I Am Looking Mean and Impressive*, ed. Alice Walker (The Feminist Press), *The Selected Short Stories of Zora Neale Hurston* (Turtle Island Press), *Dust Tracks on a Road* (Harper Plume); Gertrude Stein: *Lectures in America* (Beacon), *Three Lives* (Bantam), *Tender Buttons* (Sun and Moon Press). Please note: Some of these titles may go out of print, and substitutions may have to be made.





187. Darwin, Freud, and English Poetry/Mr. Pack/M, W 2-4:30

In Shakespeare's sonnet "The expense of spirit in a waste of shame," the poet enumerates the painful and destructive consequences of lustful behavior, yet he concludes the poem: "All this the world well knows, yet none knows well/To shun the heav'n that leads men to this hell." How can it be, the reader wonders, that knowledge seems impotent in determining or at least modifying behavior? What are the possibilities of human volition and choice? In this course, a wide range of lyric and narrative poems, thematically selected, will be examined closely, both in terms of their own aesthetic integrity and design and in the terms of Darwinian and Freudian questions that might be addressed to them. We will, for example, discuss jealousy and the deception of oneself and others both as psychological phenomena and as outgrowths of evolutionary history.

Texts: William Shakespeare, *Othello* (Pelican); Charles Darwin, *Origin of the Species*, ed. Appelbaum (Norton); Sigmund Freud, *The Freud Reader*, ed. Peter Gay (Norton); Richard Dawkins, *The Selfish Gene* (Oxford).

Group IV (American Literature)

39. Contemporary American Short Story/Mr. Huddle/M-F 11:30-12:30

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Several texts will be selected at a later date. Paperback editions of the following will be included on our syllabus: Sherman Alexie, *Tonto and the Lone Ranger Fistfight in Heaven* (HarperPerennial); Julia Alvarez, *How the Garcia Girls Lost Their Accents* (NAL/Dutton); Robert Olen Butler, *Good Scent from a Strange Mountain* (Penguin); Maxine Clair, *Rattlebone* (Farrar, Straus & Giroux/Penguin); Andre Dubus, *Selected Stories* (Vintage); Edward P. Jones, *Lost in the City* (HarperCollins); Tim O'Brien, *The Things They Carried* (Penguin); R. A. Sasaki, *The Loom and Other Stories* (Graywolf); Elizabeth Tallent, *Honey* (Vintage).

41. Studies in Nineteenth-Century American Literature/Mr. Donadio/
M, W 2-4:30

Readings in major mid-century works in a variety of genres, with particular emphasis on the shifting relations between marginality and centrality, isolation and community, withdrawal and engagement, terror and exhilaration, immediate experience and abstract implication.

Texts: Nathaniel Hawthorne, *Selected Tales and Sketches* (Viking Penguin); Ralph Waldo Emerson, *Selected Writings*, ed. Brooks Atkinson (Modern Library); Henry David Thoreau, *Walden and Other Writings*, ed. Brooks Atkinson (Modern Library); Margaret Fuller, *The Portable Margaret Fuller*, ed. Mary Kelley (Viking Penguin); Frederick Douglass, *The Narrative and Selected Writings*, ed. Michael Meyer (Random House); Herman Melville, *Bartleby and Benito Cereno* (Dover); Walt Whitman, *Leaves of Grass*, 1855 edition, ed. Malcolm Cowley (Viking Penguin); Emily Dickinson, *Complete Poems*, ed. Thomas H. Johnson (Little, Brown).

45. Modern American Drama/Mr. Cadden/T, Th 2-4:30

After a look at some of the acknowledged classics of modern American drama (by O'Neill, Miller, Williams, and Albee), we will turn to works written for the theater over the past twenty-five years, including plays by dramatists in residence at Bread Loaf. The members of the Bread Loaf Acting Ensemble will greatly facilitate our efforts to analyze how these plays work in performance. In addition, we'll have a chance to study and respond to the four works-in-progress which will be presented over the course of the summer. (The following reading list will expand with the naming of the summer's playwrights.)

Texts: Eugene O'Neill, *Long Day's Journey into Night* (Yale); Arthur Miller, *Death of a Salesman* (any edition); Tennessee Williams, *A Streetcar Named Desire* (NPD); Edward Albee, *Who's Afraid of Virginia Woolf?* and *Three Tall Women* (Penguin); Sam Shepard, *The Tooth of Crime* and *The Buried Child*, in *Seven Plays* (Bantam); Tony Kushner, *Angels in America*, Parts 1 and 2 (Theater Communications Group); Anna Deavere Smith, *Fires in the Mirror* (Anchor); Adrienne Kennedy, *A Movie Star Has to Star in Black and White* and *Funnyhouse of a Negro*, in *Adrienne Kennedy in One Act* (Minnesota); August Wilson, *Joe Turner's Come and Gone* (Plume); David Henry Hwang, *M. Butterfly* (NAL).

94. Twentieth-Century American Fiction/Mr. Donadio/M-F 11:30-12:30

Focused for the most part on a range of works of varying lengths published during the 1920s, this course will explore the interplay of individual and national experience at a time of profound social transformation. Among the issues to be addressed are the evident estrangement from small-town life, the impact of world war, the changing nature of ambition, the effects of an association between sexual freedom and material success, the attempt to identify intimate relationships as a refuge from disorder, the persistence of a widespread sense of cultural deterioration and irrevocable moral damage.

Texts: Sherwood Anderson, *Winesburg, Ohio* (Viking Penguin); Ernest Hemingway, *In Our Time*, *The Sun Also Rises*, and *A Farewell to Arms* (Scribners); Willa Cather, *One of Ours* (Vintage); F. Scott Fitzgerald, *The Great Gatsby* and *Tender is the Night* (Scribners); Theodore Dreiser, *An American Tragedy* (NAL Dutton); William Faulkner, *The Sound and the Fury* (Vintage).

122. African American Cultural Forms, 1920-1940/Mr. Stepto/M-F 10:30-11:30

A discussion-oriented course on what we commonly call the Harlem Renaissance, though a goal for us will be to come to understand why many insist that the period should be known as the New Negro Renaissance era. The cultural forms examined will be primarily literary and from the visual arts; music and dance forms, especially as represented in literature and art, will also be considered. The broad themes will include: the migration narrative, the formation of and reaction to the black metropolis, uses of vernacular forms, the practice of modernisms, and the invention of Africa.

Texts: If the Studio Museum of Harlem's *Harlem Renaissance: Art of Black America* (Abrams, 1994) is still available inexpensively, it will be assigned. Our general literature reader will be Nathan Huggins, ed., *Voices of the Harlem Renaissance* (Oxford, 1995 rev. ed.). There will be some additional reading in books to be purchased and in photocopies. Some reading in the Huggins anthology prior to the summer is advised.

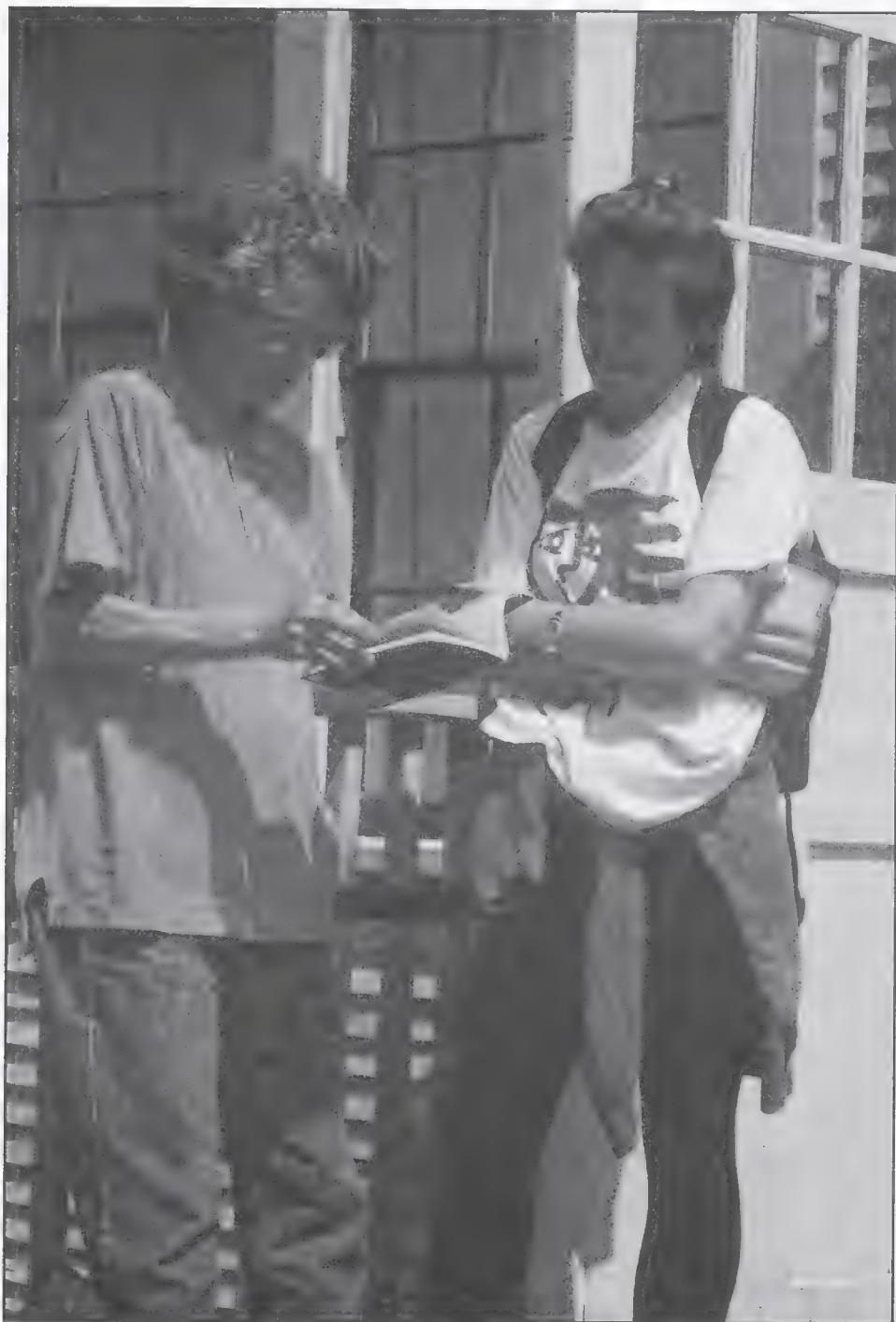
143. Stories in the Land/Mr. Elder/M, W 2-4:30

This seminar will focus on the contemporary American literature of place. Both personal essays in the mode of Thoreau and fiction with a strong regional allegiance will figure in our syllabus. (*This course is open only to participants in the Orion Institute.*)

Texts: Edward Abbey, *Desert Solitaire* (Touchstone); Annie Dillard, *A Pilgrim at Tinker Creek* (HarperCollins); Barry Lopez, *Arctic Dreams* (Scribners); Ann Zwinger, *Run, River, Run* (University of Arizona); Richard Nelson, *The Island Within* (Random House); Scott Russell Sanders, *Staying Put* (Beacon); Robert Michael Pyle, *Wintergreen* (Houghton Mifflin); Terry Tempest Williams, *Refuge* (Pantheon); Howard Frank Moshier, *Where the Rivers Flow North* (Viking Penguin); Wendell Berry, *Fidelity* (Pantheon); Gretel Ehrlich, *The Solace of Open Spaces* (Viking Penguin); and Leslie Marmon Silko, *Ceremony* (Viking Penguin).

146. Women and Cultures of Modernism/Ms. Blair/M-F 9:30-10:30

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.



Student/teacher conference

148. The Literature of Double Heritages/Ms. Heath/M-F 9:30-10:30

A reading of works of fiction and nonfiction that center on identities often termed "mixed race," "multiple," "creole," etc. Particular emphasis will go to what these works suggest about concepts such as "the other," "multicultural," "exotic," and "diverse." We will give special attention to ways in which these writers experiment with changing approaches to character, narrative, and plot resolution through their concerns with revision and redefinition. Selections will focus on the U.S., but will include also the Caribbean and "post-apartheid" South African works (to be distributed at Bread Loaf).

Texts: Paula Gunn Allen, ed., *Spider Woman's Granddaughters* (Fawcett Columbine); Julia Alvarez, *How the Garcia Girls Lost Their Accents* (Plumb); Michelle Cliff, *Abeng* (Plumb Press for Penguin); Sandra Cisneros, *The House on Mango Street* (Vintage Contemporaries); Shirlee Haizlip, *The Sweeter the Juice* (Touchstone for Simon and Schuster); Jean Rhys, *Wide Sargasso Sea* (W. W. Norton); Tom Spanbauer, *The Man Who Fell in Love with the Moon* (Atlantic Monthly Press); Amy Tan, *The Joy Luck Club* (Ivy Books); Jean Toomer, *Cane* (W. W. Norton); Mark Twain, *Pudd'nhead Wilson* (Signet).

211. Native American Literature/Ms. Maddox/M-F 10:30-11:30

We will read a range of contemporary writing by Native American writers. While our discussions will take into account many of the social and political issues that concern these writers, our focus will be on the ways in which Native writers offer alternative means of constructing the narratives of everyday experience and, especially, the narratives of history.

Texts: Julie Cruikshank, *Life Lived Like a Story* (University of Nebraska); James Welch, *Fools Crow* (Penguin); Linda Hogan, *Mean Spirit* (Ivy Books); Louise Erdrich, *Tracks* (HarperCollins); N. Scott Momaday, *The Way to Rainy Mountain* (University of New Mexico); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (HarperCollins); Luci Tapahonso, *Saanii Dahataal: The Women Are Singing* (University of Arizona); Leslie Marmon Silko, *Ceremony* (Penguin).

215. The Essayist Tradition among African American Women/Ms. Royster/M-F 9:30-10:30

See description under Group I offerings. This course can be used to satisfy either a Group I or a Group IV requirement; students should indicate their choice at the time of registration.

Group V (World Literature)

37. Contemporary European Fiction/Mr. Wood/M-F 8:30-9:30

A study of some representative recent writing from continental Europe, with an emphasis on work that seeks to alter our idea of fiction (and perhaps of Europe). Particular attention will be given to narrative experiment, the elaboration of alternative worlds, the entanglement of fiction in history, and the reanimation of old mythologies.

Texts: Italo Calvino, *Invisible Cities* (Harcourt Brace); Georges Perec, *Life: A User's Manual* (Godine); Samuel Beckett, *Company* (Grove); Christa Wolf, *Cassandra* (Farrar, Straus & Giroux); Milan Kundera, *The Unbearable Lightness of Being* (HarperCollins); José Saramago, *The Gospel According to Jesus Christ* (Harcourt Brace).

55. Studies in Literary Theory/Mr. Wood/M-F 10:30-11:30

An investigation of some of the meanings "theory" has taken on over the last two decades. Although the course will not be a survey, it will engage with critical and theoretical movements like structuralism, feminism, psychoanalysis, and postcolonial thought. The approach to this often rather abstract material will be through the study of particular figures and their work, on the assumption that close reading, of theory or anything else, never did any harm.

Texts: Theodor Adorno, *Minima Moralia* (Verso); Roland Barthes, *Mythologies* (Farrar, Straus & Giroux); Michel Foucault, *Discipline and Punish* (Vintage); Angela Carter, *The Sadeian Woman* (Pantheon); Julia Kristeva, *Powers of Horror* (Columbia); Anthony Appiah, *In My Father's House* (Oxford).

Group VI (Theater Arts)

129. Acting Workshop/Ms. MacVey/M, Th 2-5:30

This workshop course is designed for those with little or no acting training or experience who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing. Students should read the Herrigel book before class.

Texts: Anton Chekhov, *The Seagull*, trans. Jean-Claude van Itallie (Dramatists Play Service); Eugen Herrigel, *Zen in the Art of Archery* (Random House).

213. Acts of Collaboration: The Playwright and the Actor/Mr. Cadden and Mr. MacVey/M, W 2-5:45

This course in dramatic literature will investigate works by authors from Sophocles to Beckett and focus on those that helped establish or refine three great theatrical traditions: realism, the theater of images, and epic theater. It will examine the way playwrights, directors, and actors collaborated to challenge accepted theatrical and literary norms. The course will be team-taught by a theater critic and a director, and will use members of the Bread Loaf Acting Ensemble to explore dramatic texts. Visiting professional playwrights and directors in residence at Bread Loaf will also participate. Readings include plays by Chekhov, Williams, Shakespeare, Strindberg, Stein, Beckett, Sophocles, Brecht, and Kushner, and critical works by Artaud, Stanislavski, Lewis, and others. (*This course is open only to participants in the NEH Institute.*)

Texts: Anton Chekhov, *Three Sisters*, trans. Jean-Claude van Itallie (Applause Books); Tennessee Williams, *A Streetcar Named Desire* (New Directions); William Shakespeare, *A Midsummer Night's Dream* (Cambridge); August Strindberg, *A Dream Play* (Signet); Gertrude Stein, *The Mother of Us All*, in Judith Barlow, ed., *Plays by American Women* (Applause Books); Samuel Beckett, *Collected Shorter Plays* (Grove); Antonin Artaud, *The Theatre and Its Double* (Grove); Sophocles, *Antigone*, trans. Robert Eagles (Penguin); Bertolt Brecht, *Mother Courage and Her Children*, trans. John Willet (Arcade); Tony Kushner, *Angels in America* (Theatre Communication Group); K. Stanislavski, *An Actor Prepares* (Routledge); Robert Lewis, *Method or Madness* (if it's in print; may be put on reserve); Bertolt Brecht, *Brecht on Theatre* (selections), trans. John Willet (Methuen); Graham Ley, *A Short Introduction to the Ancient Greek Theatre* (students will be given copies).

218. The Way of the Actor: Embodying the Text/Ms. MacVey/M-Th 10-12:30

This workshop course will examine the process by which an actor investigates a dramatic text and embodies its meaning on stage. It will focus on the way actors make choices of action, character, and behavior to reveal a playwright's vision. It will also guide participants in developing the ability to make personal the inner lives of their characters and to interact fully with fellow actors who are portraying other characters. As part of the course, participants will collaborate with colleagues in the playwriting course on a new piece for the stage. (*This course is open only to participants in the NEH Institute.*)

Texts: Anton Chekhov, *The Seagull*, trans. Jean-Claude van Itallie (Dramatists Play Service); Eugene Herrigel, *Zen in the Art of Archery* (Random House); K. Stanislavski, *An Actor Prepares* (Routledge).



219. The Way of the Playwright: Creating the Text/Mr. Clubb/M, W 10-12:30

This introductory course in playwriting concerns itself with the many ways we express ourselves through dramatic form. Using the texts examined in the NEH core course as models, participants in the seminar will develop a working vocabulary of ideas and techniques that can subsequently be used in the creation of new work. Members of the seminar will be asked to write a scene for each class meeting, and to create and maintain a playwright's notebook. In addition, participants will collaborate with members of the NEH acting seminar on an original piece. The last two weeks of the seminar will be devoted to work on one-act plays. These final projects will give members of the seminar an opportunity to analyze and synthesize what has been studied during the summer. The course will include both required and recommended readings from classical and contemporary texts. As we consider the wide range of forms and techniques of the great dramatic traditions investigated in the course, we will be searching for our own new forms, new ways of theatrically ordering our experience of this complex world. (*This seminar is open only to participants in the NEH Institute.*)

Texts: Aristotle, *Poetics*, trans. Richard Janko (Hackett); Bertolt Brecht, *Brecht on Theatre*, trans. John Willet (Methuen); Antonin Artaud, *The Theatre and Its Double* (Grove); Ladislav Matejka and Irwin R. Titunik, eds., *Semiotics of Art* (MIT); Richard Gilman, *The Making of Modern Drama* (Farrar, Straus & Giroux); Toby Cole, ed., *Playwrights on Playwriting* (Hill and Wang).

At Lincoln College, Oxford

Group I (Writing and the Teaching of Writing)

533. Writing, Discourse, and Culture/Mr. Burgess

This course will focus on relationships among writing, learning, and culture. In course sessions, we will study student writings, texts about writing, and writing development against the background of a social theory of language. We will work on plans for making classrooms sites for culture-making, where difference and diversity intersect. We will also visit British schools locally and have seminars with British teachers and other educators. Equal emphasis will be placed on supporting course members' own projects in research or writing, through weekly conferences. (It will help if members bring with them student writing or other data to work on, or their own work in progress, though this should not be regarded as a condition of entry to the course.)

Texts: Maxine Hong Kingston, *The Woman Warrior* (Picador); Lev Vygotsky, *Thought and Language*, ed. Alex Kozulin (MIT); James Wertsch, *Voices of the Mind: A Sociocultural Approach to Mediated Action* (Harvester/Wheatsheaf). Books will be supplemented by photocopied materials, and other texts will be introduced in the course.

Group II (English Literature through the Seventeenth Century)

504. **Seventeenth-Century Poetry**/Mr. Wilders

Detailed readings of selected poems by John Donne, Ben Jonson, and their successors, including Herbert, Marvell, Crashaw, Vaughan, Traherne, and the Cavalier poets. The course will end with the poetry of John Wilmot, Earl of Rochester.

Texts: Louis Martz, ed., *English Seventeenth-Century Verse: An Anthology*, vol. I (Norton); Hugh Maclean, ed., *Ben Jonson and the Cavalier Poets* (Norton Critical Edition); *Rochester*, ed. David Vieth (Yale Paperback). Note: The Martz and Maclean anthologies are much more easily obtainable in America than in England, and students should be sure to bring their copies to England with them.

517. **The Major Poems of Geoffrey Chaucer**/Mr. Fleming

This course will offer a comprehensive introductory study of Chaucer's poetry with special reference to the *Canterbury Tales* and *Troilus and Criseyde*. Particular topics of emphasis will include the Middle English language, medieval aesthetics, Chaucer's poetic techniques, his moral vision, and his relationships with anterior literary tradition.

Texts: *The Riverside Chaucer*, ed. L. D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan).

518. **Shakespeare: On the Page and On the Stage**/Mr. Smallwood and Mr. Wood

This seminar takes as its starting point the proposition that a play, a dramatic text, can be realized only in performance. Selected plays will be discussed with particular reference to productions in the current repertoire of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon and London. Works by dramatists contemporary with Shakespeare may be included should they figure in the RSC repertoire, and Shakespeare productions by other companies may also be considered. Some of the classes will take place at the Shakespeare Centre in Stratford, including meetings with members of the RSC, who will discuss their work and the productions being seen. An announcement of the plays on the syllabus is expected in the early months of 1996. Students must expect additional charges for tickets and transportation of about \$400–450. The Bread Loaf School of English is pleased to acknowledge the collaboration of the Shakespeare Birthplace Trust in arranging this course.

Texts: Plays of the repertory (to be announced) in reliable editions (e.g., Wells and Taylor [Oxford]; Riverside, Pelican, Bevington [among editions of complete works]; Arden, Oxford, New Cambridge, New Penguin, Signet [among paperback series]). Selected readings on Shakespeare in the theater. A reading list will be sent to course participants prior to the start of the session.



Lincoln College Library

526. Shakespeare's Comedies in Performance/Mr. Wilders

A study of *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado about Nothing*, *As You Like It*, *Twelfth Night*, and *Measure for Measure*. One week will be devoted to each of the six plays, and students will be expected to participate in rehearsals of selected scenes. An attempt will be made to discover the unique achievement of each play and, if possible, the nature of Shakespearean comedy generally with particular emphasis on construction and dramatic effect.

Texts: The New Penguin paperback editions of the six plays. These are easily obtainable both in America and at Oxford. For ease of reference we should all use the same editions.

528. Shakespeare and Jacobean Drama/Mr. Kay

The course covers Shakespeare's career as the leading dramatist of the chief theatrical troupe, the King's Men, from 1603 until 1613. It affords the opportunity of studying his plays alongside those of Jonson, Webster, Middleton, Beaumont and Fletcher, and other contemporaries, and of setting his plays from *Measure for Measure* to *The Tempest* and *Henry VIII* in the context (historical, cultural, theatrical) of the age in which they were produced. The course is organized generically, and will investigate first the varieties of tragedy on the Jacobean stage and then the emergent forms of tragicomedy and romance. Wide-ranging classroom discussion will combine with the possibility of pursuing individual writing projects in tutorial.

Texts: Try to read as many of the texts listed below as you can, especially the Shakespeare plays; for ease of reference, I suggest you use *The Riverside Shakespeare*. Use what editions you can of the others. Copies of some of the rarer texts will be available in Oxford. I will give advice about criticism when you arrive, though you are welcome to write and ask for a full reading list. A useful handbook is Alan Braunmuller and Michael Hattaway, eds., *The Cambridge Guide to English Renaissance Drama* (Cambridge University Press).

Varieties of Tragedy: Shakespeare: *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, *Antony and Cleopatra*; Jonson: *Sejanus His Fall*, *Catiline*; Webster: *The White Devil*, *The Duchess of Malfi*; Chapman: *Bussy d'Ambois*; Middleton: *Women Beware Women*, *The Changeling*, *The Revenger's Tragedy*, *The Second Maiden's Tragedy*; Tourneur: *The Atheist's Tragedy*; Heywood: *A Woman Killed with Kindness*; Ford: *The Broken Heart*, *'Tis Pity She's a Whore*.

Varieties of Comedy, Tragicomedy, Romance: Shakespeare: *Measure for Measure*, *All's Well That Ends Well*, *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, *Henry VIII*, *The Two Noble Kinsmen*; Jonson: *Volpone*, *The Alchemist*, *Bartholomew Fair*, *Epicoene*; Beaumont/Fletcher: *The Knight of the Burning Pestle*, *Philaster*; Middleton: *A Chaste Maid in Cheapside*; Marston: *The Fawn*, *The Malcontent*.

566. Drama before Shakespeare/Mr. Gray

This seminar will study early English drama from its beginnings up to and including Marlowe. We will look at examples of the main kinds of medieval drama—liturgical, mystery and morality plays, interludes, “folk” plays and pageants—before moving on to later comedies and tragedies. We will pay particular attention to the drama’s changing cultural and social context, to questions of staging, and their connections with Shakespeare.

Texts: There are a number of anthologies of early drama (e.g., A. C. Cawley’s *Everyman and Medieval Miracle Plays* [Everyman Library] or the Penguin selections of mystery and morality plays edited by Peter Happé in modernized spelling.) Read one or more of these. It should be possible to find copies of the better known works, like *The Second Shepherd’s Play* or *Everyman*, and the plays of Kyd and Marlowe. There are many very interesting plays tucked away in more obscure collections or editions that you will be able to find in Oxford. You might be able to find translations of plays by Seneca, Plautus, and Terence, which will help with the sixteenth-century background. Concentrate at this stage on reading plays rather than criticism. There are some good books about the drama of these periods, and you are very welcome to write and ask for further reading if you have the time to do it.

567. Reading Elizabethan Culture/Mr. Kay

The class will conduct three related investigations into the culture of Elizabethan England. A study of authority and authorship will examine the Queen’s public image and claims to authority alongside the strategies used by authors to claim authority for their own voices. Reading discourses of discovery, we will examine the treatment of exploration and colonization alongside presentations of self-discovery, such as the sonnet and the soliloquy. Then, investigating the relations between gender and genre at a time when each was highly contentious, we will look at the woman reader of romance, and at literary and dramatic transvestism. Literary texts will be drawn from a range of genres—drama (including some Shakespeare and Marlowe), prose fiction, romance, the sonnet—and will include writings by Queen Elizabeth herself. Copies of less accessible material will be available in Oxford.

Texts: Drama: Shakespeare, *As You Like It*, *Twelfth Night*, *The Merchant of Venice*; Marlowe, *Edward II*, *Tamburlaine* (many editions available). Prose: Gascoigne, *Adventures of Master F. J.*, and Lyly, *Euphues* in P. Salzman, ed., *An Anthology of Sixteenth Century Prose Fiction* (Oxford); Raleigh, *Selected Prose*, ed. Hammond (Penguin). Verse: D. Norbrook and H. Woudhuysen, eds., *The Penguin Book of English Renaissance Verse* (Penguin); M. Evans, ed., *Elizabethan Sonnets* (Everyman). For historical background I suggest John Guy, *Tudor England*, and Anne Somerset, *Elizabeth I*, and it would be useful to look at Stephen Greenblatt’s classic study, *Renaissance Self-Fashioning* (Chicago).

Group III (English Literature since the Seventeenth Century)

505. Wordsworth and Coleridge/Mr. Perry

The course will follow Wordsworth and Coleridge in their exploration of the great themes of romantic poetry: Nature, Imagination, the Child, and God—or, perhaps, the absence of God. Our focus throughout will be primarily on the relationship between the two poets, and on the way their works engage in a conversation between strongly kindred, but quite distinct, types of creativity. In particular, we shall look in detail at Wordsworth's magnificent verse autobiography, *The Prelude*, the work he thought of himself as "The Poem to Coleridge."

Texts: William Wordsworth, ed. Stephen Gill (Oxford Author Series, Oxford University Press paperback); William Wordsworth, *The Prelude, 1799, 1805, 1850*, eds. Jonathan Wordsworth, Stephen Gill, and M. H. Abrams (Norton Critical Editions, W. W. Norton paperback); Samuel Taylor Coleridge, *Poems*, ed. John Beer (Everyman Library, Dent/Tuttle paperback). For some useful background reading I would recommend especially Stephen Gill, *William Wordsworth: A Life* (Oxford University Press paperback); and either Richard Holmes, *Coleridge: Early Visions* (Hodder/Viking), or an older book you might find secondhand or in a library: John Cornwell, *Coleridge: Poet and Revolutionary, 1772-1804* (Allen Lane, 1973).

508. James Joyce/Ms. Johnson

An intensive study of Joyce's works in their Hiberno-European and modernist contexts. While *Dubliners*, *Portrait*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and the *Poems* will all be studied, most attention will be given to *Ulysses*. Joyce's position as central to, yet deviating from, the aesthetic and political preoccupations of modernism will be explored.

Texts: James Joyce, *A Portrait of the Artist as a Young Man*; *Exiles*; *Giacomo Joyce*; *Ulysses*; *Finnegans Wake*; *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, et al.

553. Victorian Narratives/Ms. Flint

What kind of stories did the Victorians tell in order to try and make sense of themselves, of their world, and of their place within it? This course examines a range of different types of text—first-person narratives, multi-plot fictions, multi-narrated novels, melodrama, and early modernist writing—in order to consider these questions. It seeks to introduce students to a variety of approaches to studying narratives, including feminist theory, psychoanalytic theory, and cultural history.

Texts: Charlotte Brontë, *Villette*; Elizabeth Gaskell, *North and South*; Charles Dickens, *Bleak House*; George Eliot, *Middlemarch*; Wilkie Collins, *The Moonstone*; Mary Braddon, *Lady Audley's Secret*; Thomas Hardy, *Jude the Obscure*; Joseph Conrad, *Heart of Darkness*. All these texts are available in Penguin and/or World's Classics.

560. Virginia Woolf/Ms. Johnson

An intensive study of Woolf's fiction and nonfiction in the context of recent developments in feminist literary theory. We will examine her contribution to and critique of literary modernism, but will concentrate on her increasing awareness of the vital significance of gender to any reconsideration of genre, history, politics. This will be a reading of Woolf through feminism, then, but also a reading of feminism through Woolf.

Texts: Virginia Woolf, *Jacob's Room*; *Mrs. Dalloway*; *To the Lighthouse*; *Orlando*; *The Waves*; *The Years*; *Between the Acts*; *A Room of One's Own*; *Three Guineas*; *The Complete Shorter Fiction of Virginia Woolf*, ed. Susan Dick (Harcourt Brace, 2nd ed.).

Group V (World Literature)

568. Colonial and Postcolonial Fiction/Mr. Young

This course will be engaged in two complementary activities: first, the reading of key texts from the rich literature that has been produced in this century by postcolonial and African and Asian diaspora writers. Second, it will involve an analysis of the ways in which the experiences portrayed, and the issues raised, in those texts challenge Western cultural and critical assumptions, inviting rereadings of earlier Western colonial fiction.

Texts: Oliver Schreiner, *The Story of an African Farm* (1883); Rider Haggard, *King Solomon's Mines* (1885) and *She* (1887); Joseph Conrad, *Heart of Darkness* (1899); Rudyard Kipling, *Kim* (1901); E. M. Forster, *A Passage to India* (1924); Mulk Raj Anand, *Untouchable* (1935); Chinua Achebe, *Things Fall Apart* (1958); Jean Rhys, *Wide Sargasso Sea* (1966); Tayeb Salih, *Season of Migration to the North* (1969); Sembène Ousmane, *Xala* (1974); Salman Rushdie, *Midnight's Children* (1981); Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford, 1995); Patrick Williams and Laura Chrisman, eds., *Colonial Discourse and Post-Colonial Theory: A Reader* (Harvester/Wheatsheaf, 1993).

In New Mexico

Group I (Writing and the Teaching of Writing)

47. Cultures of the American Southwest/Mr. Warnock/T, Th 2-4:30

"Man is an animal suspended in webs of significance which he himself [sic] has created. I take culture to be those webs." Clifford Geertz

Participants in this writing course will explore cultures of the American Southwest through reading, travel, research, language learning, music, labor, conversation with local teachers, and of course through writing and sharing writing. Readings will provide points of departure for inquiry into, among other things, relations among the

three major cultural groups of the region—Native American, Hispanic, and Anglo—and the region's geography. Students will publish writing to each other weekly, will post an entry to the "Bread Loaf Guide to Santa Fe and Environs" at the halfway point, and will send out a piece for possible publication at the course's end. Field trips are planned in which we will follow the routes of Coronado and his troops as they entered Santa Fe from New Spain in 1540, of the merchants from the United States who came to Santa Fe along the Santa Fe trail after 1846, of the scientists at Los Alamos who in the 1940s built the first nuclear bomb. Students should read Willa Cather's *Death Comes for the Archbishop* in preparation for the course.

Texts: Gloria Anzaldua, *Borderlands/La Frontera* (Spinsters/Aunt Lute); Susan Magoffin, *Down the Santa Fe Trail into Mexico: The Diaries of Susan Shelby Magoffin, 1846-1847* (University of Nebraska); Gary Nabhan, *Gathering the Desert* (University of Arizona Press); Douglas Preston, *Cities of Gold: A Journey across the American Southwest in Pursuit of Coronado* (Simon & Schuster); Leslie Marmon Silko, *Storyteller* (Seaver Books/Grove); Larry Evers and Ofelia Zepeda, *Home Places* (University of Arizona).

157. Rewriting a Life: Teaching Revision as a Life Skill/Ms. Warnock/M, W 9-11:30

Many recent books—including Carolyn Heilbrun's *Writing a Woman's Life*; Mary Catherine Bateson's *Composing a Life*; and Kurt Brown, ed., *The True Subject: Writers on Life and Craft* series—equate writing and living. Kenneth Burke, in *A Grammar of Motives*, advocates the view of "our own lives as a kind of rough first draft that lends itself at least somewhat to revision." In this course we will write weekly essays as if we can "at least somewhat" rewrite our lives for specific purposes, audiences, and contexts, using various forms and genres. We will explore how useful the analogy between writing and living is for ourselves and our students as writers. To provide a context for our revisions, we will read the books below in the order listed.

Texts: Mara R. Witzling, *Voicing Our Visions* (Universe); Marcia Gaudet and Carl Wooten, eds., *Porch Talk with Ernest Gaines: Conversations on the Writer's Craft* (Louisiana State University); Ernest J. Gaines, *A Lesson before Dying* (Vintage); Judith Ortiz Cofer, *The Latin Deli* (W. W. Norton); Ana Castillo, *So Far from God* (Plume); Linda Hogan, *The Book of Medicines* (Coffee House); Mary Oliver, *Dream Work* (Atlantic Monthly); Cornel West, *Race Matters* (Vintage).

172. A Natural History of Storytelling/Mr. Armstrong/M, W 2-4:30

This course studies narrative as a mode of thought central to every age and every group within our culture. We will explore the history of narrative development through childhood into adulthood, reflect on our own practice as storytellers and interpreters of the stories of others, and consider how narrative is learned and taught. We will study texts on narrative theory and narrative development, our own stories, the stories of the students we teach, folk narrative, and stories from past and present literatures. Classes will take a variety of forms, including discussion, the presentation of work in

progress, readings, dramatization, and the occasional lecture. Members of the class will be encouraged to write in different ways, composing essays in interpretation, stories and poems, autobiographical fragments, critical reflections, teaching plans, notes, and diaries. Keeping a class journal, making our writing available for further study and comment, will be an important part of the course. The journal will provide a history of the class and a running commentary on its work. Class members are encouraged to bring with them examples of their own writing and, if they are teachers, examples of their students' writing.

Texts: Vivian Paley, *Wally's Stories*; Leslie Marmon Silko, *Storyteller*; Paul Ricoeur, *Time and Narrative* [selected extracts will be presented at the start of the course]; Salman Rushdie, *Haroun and the Sea of Stories*; Margaret Himley, *Shared Territory: Understanding Children's Writing as Works*.

Group II (English Literature through the Seventeenth Century)

29. Voice, Media, and Community in Early Modern England/Mr. Smith/T, Th 2-4:30

The culture wars and the media anxieties of 1990s America have their counterparts in 1590s England. The culture of the political elite grew increasingly estranged from the popular culture with which it once had shared many commonalities. At the same time, a shift in technology transformed a culture that once circulated via voice and



Maxine Clair with Mike Rose

manuscript into a culture of print that some observers believe we are abandoning only now. Our reading and discussion of texts from the multiple cultures of early modern England—elite and popular, literate and oral, local and national, imperial and colonial—will focus on these political tensions and media transformations. In addition to canonical texts like Shakespeare's *A Midsummer Night's Dream* and *Henry I*, we shall study ballads from oral tradition, poems written for private circulation in manuscript, morris dancing, and St. George plays. Our consideration of imperial appropriations of oral culture will start with *The Tempest* and will range out to include texts specific to New Mexico: Gaspar Pérez de Villagrà's *Historia de la Nueva México* (1610), with a possible visit to the poem's climax at Acoma, and Malinche dances, with possible attendance at a performance in Santa Fe or Bernalillo. Participants are urged to read the books by Burke and Eisenstein before the seminar begins.

Texts: Peter Burke, *Popular Culture in Early Modern Europe* (Harper); Elizabeth L. Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge); Leonard R. N. Ashley, *Elizabethan Popular Culture* (Bowling Green State University Popular Press); William Shakespeare, *A Midsummer Night's Dream*, *Henry I*, and *The Tempest* (New American Library); Gaspar Pérez de Villagrà, *Historia de la Nueva México*, ed. and trans. Miguel Encinas, Alfred Rodríguez, and Joseph P. Sánchez (University of New Mexico); plus other texts on reserve.

42. Contemporary Critical Issues in Shakespeare/Mr. Smith/M, W 2-4:30
"He was not of an age, but for all time!" We shall test the truth of Ben Jonson's claim by examining a range of Shakespeare's plays and poems with respect to the political issues and critical methodologies of our time and place. New historicism, deconstruction, Lacanian psychoanalysis, and performance theory will provide vantage points for considering scripts that will include some of Shakespeare's acknowledged "masterpieces" (*King Lear*, *Twelfth Night*, *The Winter's Tale*), as well as less often studied plays (*Henry VI, Part I*, *All's Well That Ends Well*, *The Two Noble Kinsmen*). We will also read and discuss Shakespeare's nondramatic works, including "Venus and Adonis," "The Rape of Lucrece," and the sonnets.

Texts: William Shakespeare, *Complete Works*, ed. Stanley Wells and Gary Taylor (Oxford; recommended edition, but not required); Keith Wrightson, *English Society 1580-1680* (Rutgers); Jonathan Culler, *On Deconstruction* (Cornell); Madan Sarup, *Jacques Lacan* (Toronto); Bert O. States, *Great Reckonings in Little Rooms* (University of California).



Group III (English Literature since the Seventeenth Century)

11. Contexts for Reading Victorian Poetry by Women/Ms. Armstrong/
T, Th 9-11:30

This course will move from the late Romantics (L. E. L., Mrs. Hemans) to the late Victorians (Augusta Webster, Amy Levy). The core poets will be Elizabeth Barrett Browning and Christina Rossetti. Their work will be seen in relation to the less familiar women poets of the time who used the same forms and genres—narrative, the sonnet sequence, the dramatic monologue, religious verse, love lyric, social satire and political verse, children's poetry. Among the poets we shall study are Emily Brontë, Anne Brontë, Adelaide Anne Procter, Dora Greenwell, Jean Ingelow, Emily Pfeiffer, Menella Bute Smedley, Mathilde Blind, Louisa Bevington, Mary Robinson, Mary Coleridge, E. Nesbit.

Texts: Elizabeth Barrett Browning, *Aurora Leigh*, ed. Cora Kaplan (Women's Press); Christina Rossetti, *Poems and Prose*, ed. Jan Marsh (Dent); Angela Leighton and Margaret Reynolds, eds., *Victorian Women Poets* (Blackwell). Photocopies of work by the other poets will be provided.

82. Nineteenth-Century Fiction and the Meaning of Space/Ms. Armstrong/
M, W 9-11:30

In a series of novels ranging from Mary Shelley's *Frankenstein* at the beginning of the century to Bram Stoker's *Dracula* at the end, this course will explore the different ways in which space is represented in the nineteenth-century novel. Social space, "inner" psychological space, domestic space, rural, urban, and colonial space, all shape the form of fiction and disclose concerns about society and the individual subject's relation to it. We shall look at the way space has been conceptualized, for instance by philosophical geographers (Mumford), planners (Corbusier), and theorists (Bachelard).

Texts: Mary Shelley, *Frankenstein*; Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Villette*; Charles Dickens, *Bleak House*; William Makepiece Thackeray, *Vanity Fair*; Mrs. Gaskell, *North and South*; George Eliot, *The Mill on the Floss*; Rudyard Kipling, *Beyond the Pale*; Joseph Conrad, *Heart of Darkness*; Bram Stoker, *Dracula*. Most of these novels are available in Penguin paperbacks.

Group IV (American Literature)

58. American Autobiography: Gender and Self-Representation/Ms.
Wong/ M, W 9-11:30

"If I were to remember other things," one autobiographer has announced, "I would be someone else." In this course we will read what a variety of contemporary women writers (and speakers) have to say about the mutually constitutive dimensions of memory, narrative, and identity. How does a woman claim, construct, resist, and narrate the subjectivities available to her? As well as numerous autobiographical forms,

we will examine contemporary theories of autobiography, paying special attention to gender, ethnicity, and class and their relationship to the autobiographical activity of self-representation. We will consider historical notions of American identity and their production in autobiographical writing; examine the role of translation in self-narration; and interrogate key terms associated with autobiography studies such as self, representation, memory, community, and others. Finally, we will write both autobiography and analysis.

Texts: Ruth Behar, ed., *Translated Woman: Crossing the Border with Esperanza's Story* (Beacon); Theresa Hak Kyung Cha, *Dictee* (Third Woman); Eva Hoffman, *Lost in Translation: A Life in a New Language* (Viking Penguin); Susanna Kaysen, *Girl Interrupted* (Random House); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Audre Lorde, *Zami: A New Spelling of My Name* (Crossing); and a reader containing critical and theoretical essays.

95. History and Narrative in Twentieth-Century U. S. Literature/Ms. Smith/T, Th 9-11:30

This course examines some of the issues contemporary authors explore in constructing the meaning of the past for the late twentieth century. We will address such topics as the impact of historical change on ideas of subjectivity in narrative, the relationship of ideological concerns to aesthetic choices, the significance of place in the construction of historical narrative, and the impact of gender upon the revisioning of history. We will read texts by authors from a range of racial and ethnic communities to consider how the specifics of cultural context inflect this preoccupation with reclaiming the past.

Texts: Norman Mailer, *Armies of the Night*; Jayne Anne Phillips, *Machine Dreams*; Louise Erdrich, *Love Medicine*; David Bradley, *The Chaneyville Incident*; Gloria Naylor, *Mama Day*; Rudolfo Anaya, *Bless Me, Ultima*; Sandra Cisneros, *Woman Hollering Creek*.

137. Rereading Nineteenth-Century American Literature/Ms. Smith/T, Th 2-4:30

This course examines ideologies of national, racial, and gender identity in a range of texts written in response to the institution of slavery and the policies of Reconstruction.

Texts: Herman Melville, "Benito Cereno" in *Billy Budd and Other Tales* (Signet); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Oxford); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Anchor); Charles W. Chesnutt, "The Wife of His Youth" and *Other Stories* (University of Michigan), and *The Marrow of Tradition* (Penguin); Mark Twain, *Pudd'nhead Wilson* (Penguin); E. W. Harper, *Iola Leroy* (Oxford).

211. Native American Literatures: Identity and the Natural World/Ms. Wong/M, W 2-4:30

We will focus on the prose and poetry of a select number of Native American writers who reflect or address indigenous ideas about nature. A central concern of the course will be on how place, the distinctive variety of the land in what is now called the United States, shapes literature. In addition, we will examine the literary, cultural, and regional influences on these writers and place their work in the context of Native American literatures specifically and American literatures generally. Since we will be studying in New Mexico, much (but not all) of our reading will focus on the Southwest. Several field trips will be scheduled as part of the required work of the course. Please arrive in New Mexico prepared for at least two weekend (Thursday to Sunday) camping trips (to Chaco Canyon and Canyon de Chelly). Numerous one-day field trips will be arranged as well. Camping gear, good walking shoes, light jackets, sunscreen, and canteens are among the items you should bring. Bread Loaf will provide the transportation (via van) and some of the food, but you will need to pay entrance and tour fees.

Texts: John Elder and Hertha D. Wong, *Family of Earth and Sky: Indigenous Tales of Nature from around the World* (Beacon); Linda Hogan, *Dwellings: A Spiritual History of the Living World* (Norton); N. Scott Momaday, *House Made of Dawn* (HarperCollins); Nora Naranjo-Morse, *Mud Woman: Poems from the Clay* (University of Arizona); Simon J. Ortiz, *Woven Stone* (University of Arizona); Leslie Marmon Silko, *Storyteller* (Arcade, of Little, Brown); Luci Tapahonso, *Saanii Dahataal: The Women Are Singing* (University of Arizona); and a reader containing narratives, poems, and essays.

Group V (World Literature)

164. War and Peace/Mr. Armstrong/T, Th 9-11:30

This course is devoted to the reading of Tolstoy's *War and Peace*. Whereas the chief focus of the class will be on the interpretation of Tolstoy's great work, we will also study the political, social, and cultural context in which Tolstoy wrote; the development of his thought in the years preceding the composition of *War and Peace* and in the years that followed; the reception of his work in nineteenth-century Russia; and the critical history of the text over a century of interpretation. Members of the class are urged to read *War and Peace* before the class begins. A class journal will record the growth in our understanding as we engage with our chosen texts.

Texts: *War and Peace*, trans. Louise and Aylmer Maude, ed. George Gibian (Norton Critical Edition); *Childhood* (preferably also in the Maude translation); Alan Pinch and Michael Armstrong, eds., *Tolstoy on Education* (Associated Universities); Henry Gifford, ed., *Leo Tolstoy* (Penguin).

Schedules

Vermont

June 25	Registration Day
June 26	Classes begin
July 19	Mid-term recess
August 7	Classes end
August 10	Commencement

Oxford

June 24	Arrival Day
June 25	Registration; classes begin
August 2	Classes end
August 3	Commencement

New Mexico

June 25	Registration Day
June 26	Classes begin
August 6	Classes end
August 8	Commencement





Middlebury College
Middlebury, Vermont 05753

Non-Profit Organization
U.S. Postage
PAID
Middlebury College